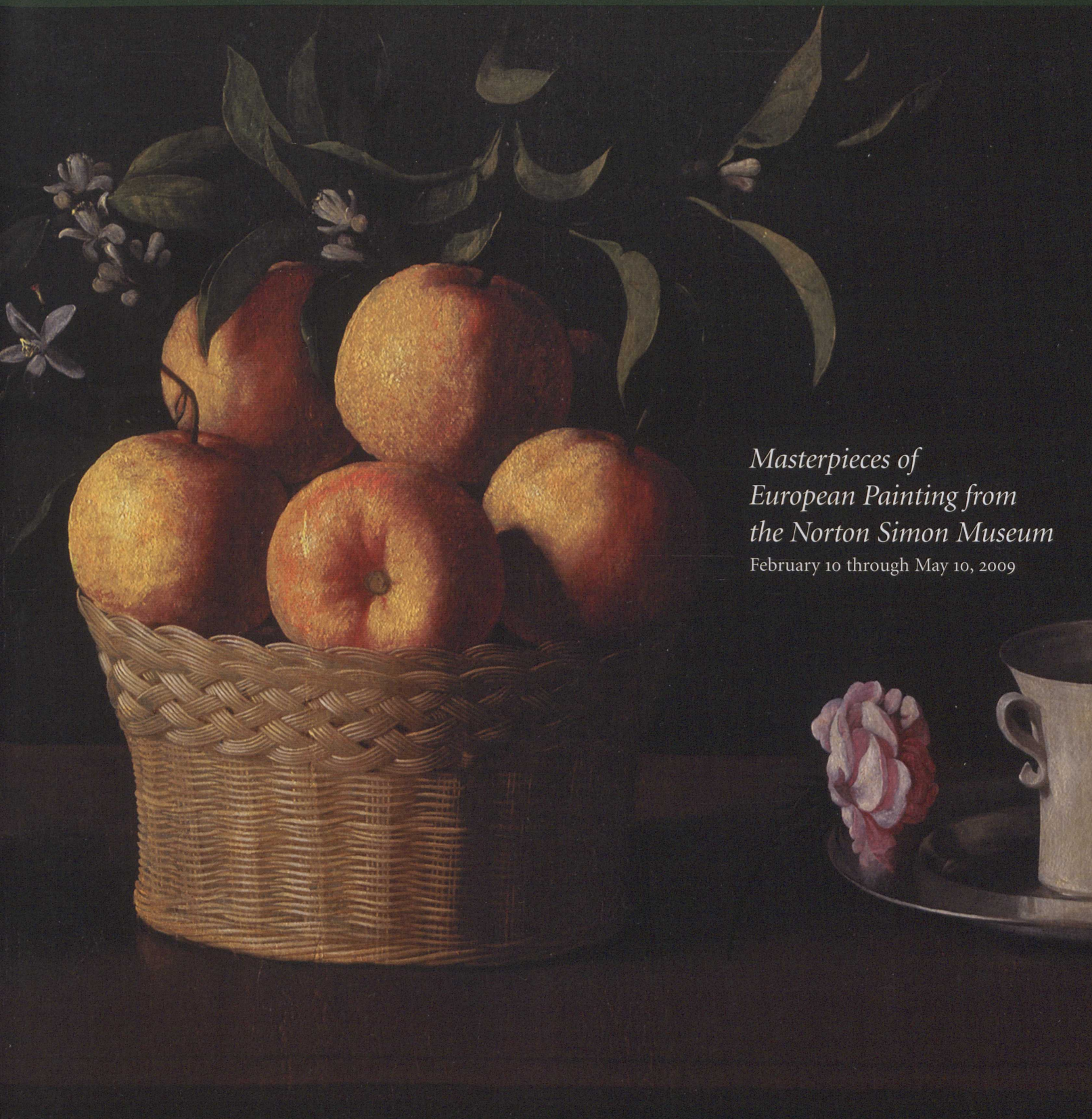


THE FRICK COLLECTION

MEMBERS' MAGAZINE WINTER 2009



*Masterpieces of
European Painting from
the Norton Simon Museum*

February 10 through May 10, 2009

ANNUAL REPORT SUMMARY JULY 2007—JUNE 2008

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CHRISTINE A. BUTLER



Letter from the Director

As we begin the new year, I am excited by the many wonderful things happening at The Frick Collection. Along with the five exquisite works to be featured in our upcoming special exhibition, *Masterpieces of European Painting from the Norton Simon Museum*, visitors can enjoy

several additions to our galleries, including three long-term loans and our most recent acquisition, Gabriel de Saint-Aubin's *Private Academy*. Having organized a major retrospective on the artist, seen here at the museum in 2007–8, the Frick is delighted to have one of Saint-Aubin's rare canvases in its permanent collection. We are deeply grateful to Irene Roosevelt Aitken for this most generous gift.

I am pleased to report that The Frick Collection was recently designated a National Historic Landmark by the United States Department of the Interior. Obtaining landmark status provides a number of benefits; chief among them is the opportunity to apply for special funding made available only to organizations with this designation. As you might imagine, caring for an historic property is, at times, challenging. The Frick mansion is more than eighty years old and requires ongoing restoration not only to protect the treasures within, but also to provide our visiting public with a superlative experience. Toward this end, we have refurbished the Living Hall, Enamels Room, and Entrance Hall. Your support is critical for this type of maintenance and is greatly appreciated.

Included in this magazine is a summary of our financial statements and the donor lists for the period between July 1, 2007, and June 30, 2008. This past fiscal year was a strong one, and I am grateful to our many friends and supporters for helping to make it so. In the current financial climate, however, we are making every effort to economize. With this in mind, we have made the decision to publish the complete Annual Report online. To read about our myriad activities and accomplishments of the past year, please visit our Web site at www.frick.org.

In September, after thirteen years as the Andrew W. Mellon Chief Librarian, Patricia Barnett announced her retirement. Pat was hired in 1995 by the Frick's then-director Charles Ryskamp to guide the Frick Art Reference Library through the advancements of the information age and to strengthen its position as a preeminent international research center. Her tenure saw many significant achievements, including the establishment of the New York Art Resources Consortium and the Center for the History of Collecting in America. Pat leaves behind an extraordinary legacy, and she will be very much missed.

The year ahead holds many challenges, but also the promise of building deeper, more meaningful connections with longtime friends and reaching out to form partnerships with an ever-widening constituency. Your ongoing generosity makes it possible for us to continue to offer our acclaimed exhibitions, to keep the doors of our Library open to researchers from around the world, to offer stimulating educational programming, and to remain an oasis for contemplation so appreciated by all those who visit our galleries. As ever, I am grateful to you for your past loyalty and hope you will continue to lend us your support.

Kind regards,

Anne L. Poulet
Director



THE FRICK COLLECTION

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LEFT:
Detail of The Frick Collection's Fifth Avenue façade

ON OUR COVER:
Francisco de Zurbarán (1598–1664), detail of *Still Life with Lemons, Oranges and a Rose*, 1633, oil on canvas, The Norton Simon Foundation

Masterpieces of European Painting

from the Norton Simon Museum

February 10 through May 10, 2009

Like Henry Clay Frick, Norton Winfred Simon (1907–1993) was a successful entrepreneur who collected art with a passion. Also like Frick, his hard-earned fortune enabled him to buy the best works of art available on the market. When Simon opened his museum in Pasadena, in 1975, he urged his staff to emulate the Frick's manner of installation, noting that in the Frick a work of art found its ideal setting. It is appropriate, then, that The Frick Collection will exhibit five Old Master paintings from the highly acclaimed Norton Simon Museum. The pictures, on view exclusively

at the Frick, will hang in the Oval Room for three months as the first in a series of loan exchanges between the two institutions. Since the Norton Simon Museum rarely lends works from its collection, this presentation provides a unique opportunity to display and publish paintings of the greatest quality and significance that have been omitted from recent exhibitions devoted to the celebrated artists who created them. The installation continues the Frick's tradition of presenting important works from American institutions that are less accessible to the New York public.

The five pictures—which were selected by Colin B. Bailey, Associate Director and Peter Jay Sharp Chief Curator of The Frick Collection—include brilliant examples by Italian, Flemish, and Spanish masters from the sixteenth and seventeenth centuries. Every picture is a tour de force, attesting to the excellence of the Norton Simon collection. And while none of these artists is represented in the Frick's permanent collection, each work is consistent with the temporal and aesthetic criteria established by Henry Clay Frick.

In Jacopo Bassano's majestic *Flight into Egypt* (below), Joseph flees Bethlehem with



Mary and Jesus, having been warned by an angel in a dream of Herod's call for the murder of all boys under the age of two. The artist's representation of c. 1544–45 departs significantly from the traditional account, which appears in the Gospel of Matthew (2:12–23) and in New Testament apocrypha such as the Gospel of the Pseudo-Matthew and the Arabic Gospel of the Infancy. Instead of making a nocturnal exodus through an arid landscape, Bassano's figures escape across a sunlit, bountiful countryside, accompanied by an angel with fanciful downy wings. Absent from the biblical account, the angel is most likely the prophetic messenger of Joseph's dream. He points toward a nascent fig branch growing from a dead stump (a sign of rebirth, alluding to the Resurrection) as well as the road ahead and its promise of safety. On the far left, a humbly dressed man kneels to release three roosters from a basket. Another figure, clothed in a green tunic and bright red hose, drains the last drops from a flask. Almost hidden behind the donkey and Joseph is a man depicted with the characteristic baggage pipe and staff of a shepherd. The presence of these three figures—all missing from the canonical account—has led scholars to interpret *The Flight into Egypt* as a commentary on the pilgrimage of the soul. The man who releases the cocks is symbolic of the repentant sinner—a reference to Saint Peter, who denied Christ three times “before the cock crowed” but redeemed himself through his martyrdom. In contrast, the shepherd is more intent on his earthly labors than on witnessing the divine spectacle. Likewise, the greedily drinking soldier,



carelessly leaning on his pike, is on the path of the damned: he masquerades as a pilgrim following the sacred procession but is in truth more concerned with his drink than with the Holy Family's safe passage.

Simon's purchase of the *Flight* was considered near miraculous by the Benedictine monks who owned it. Put up for sale with the hope of initiating a building campaign for Prinknash Abbey in Gloucestershire, the work was acquired by Simon in 1969 from Christie's, London, for \$655,118—almost ten times the estimated auction price.

Another biblical narrative is recounted in *The Holy Women at the Sepulchre* (above), by Peter Paul Rubens. Executed sometime between 1611 and 1614, the painting depicts a small group of women who have gathered at Christ's burial place to anoint his body. As

described in Luke 24:1–12, they arrive to discover the tomb empty; two angels emanating a radiant light relay the news of Christ's resurrection.

Despite being one of the most familiar accounts in the New Testament, Rubens's Easter scene is inventive and intriguing. His mourners consist of six figures whose identities are uncertain. He uses *Pudicitia*, a famous Roman statue (now in the Musei Vaticani, Vatican City), as his model for the

ABOVE:

Peter Paul Rubens (1577–1640), *The Holy Women at the Sepulchre*, c. 1611–14, oil on panel, The Norton Simon Foundation

OPPOSITE PAGE:

Jacopo Bassano (born Jacopo da Ponte; 1510–1592), *The Flight into Egypt*, c. 1544–45, oil on canvas, Norton Simon Art Foundation



central figure, cloaked in purple. The goddess *Pudicitia* personified female modesty and fidelity, which were revered traits in ancient Roman society. Rubens was well versed in antique Greek and Roman culture and doubtless would have been familiar with *Pudicitia*'s subtext. As the values *Pudicitia* embodies are more consistent with the Virgin than with the Magdalene, it seems probable that the lavender-sheathed woman represents Christ's mother. Although the Virgin Mary is absent from Luke's account, Rubens often strayed from textual sources. The artist included the *Pudicitia* reference in other depictions but only for pious figures of the highest moral caliber, consistently transcribing both the physical pose and inherent meaning of the original sculpture. Which figure, then, represents Mary

Magdalene? While scholars have made cases for each of the women depicted, she is most likely the bareheaded woman in red. In Roman society, only unwed women, such as Mary Magdalene, appeared publicly with their heads uncovered. Her vibrant crimson gown evokes the bright colors worn by Roman prostitutes, and she is barefoot, as the Magdalene is commonly depicted.

In addition to questions concerning the figures' identities, other issues surround the panel, including a lack of conclusive documentation identifying its patron(s), function, and original location. It is unlikely that these questions troubled Norton Simon. A great admirer of Rubens, Simon already owned six works by the artist when he acquired this canvas in 1972 from the famed Czernin Collection in Vienna, which was admired for its extraordinary seventeenth-century paintings.

The *Aldrovandi Dog*, illustrated above, was painted by Guercino around 1625. Although the dog's name has been lost to time, we know that Count Filippo Maria Aldrovandi (1598–1644) owned the white and brindle mastiff because its elaborate

leather collar bears the Aldrovandi coat of arms. The dog's facial scars and white hair above the mouth suggest that he is old and has seen his share of violent encounters. His ears have been trimmed, a custom fashionable in England and continental Europe during the early seventeenth century. A villa, bathed in golden sunlight, rises in the distance atop a grassy hill alongside other imposing structures that sweep across the lush vista. Dark clouds break on either side of the canine's head, seemingly chased by the sun-drenched white clouds that hover over the land and surround the dog's silhouette like a vaporous halo.

Aldrovandi was born into one of the oldest noble families of Bologna and became a senator there in 1623. He had a family palace in Bologna and a villa in Cento, which he acquired on his marriage to Isabella Pepoli in 1620. The count was a passionate collector of art, and his friendship with Guercino was apparently quite cordial, as the artist lived in Aldrovandi's Bolognese palace in 1642 before moving into his own residence in 1644. Guercino also was a regular visitor to La Giovannina, as the Cento villa was called and where the dog's portrait probably hung. The setting in the painting may represent La Giovannina or it simply may be invented, a *capriccio*. As the villa's landscape has changed considerably since the time of the painting's execution, it is impossible to make a definitive identification.

Norton Simon considered buying the *Aldrovandi Dog* in partnership with the J. Paul Getty Museum before purchasing it by himself in 1980. In 1982, he returned the painting to the Zurich dealers from whom he

ABOVE:

Giovanni Francesco Barbieri, called Guercino (1591–1666), *Aldrovandi Dog*, c. 1625, oil on canvas, The Norton Simon Foundation

OPPOSITE PAGE:

Francisco de Zurbarán (1598–1664), *Still Life with Lemons, Oranges and a Rose*, 1633, oil on canvas, The Norton Simon Foundation

had acquired it, only to buy it back two years later. Ever the clever businessman, he repurchased the painting for \$600,000, roughly half as much as he initially had paid for it.

Although Francisco de Zurbarán is thought of primarily as a painter of religious narratives, his *Still Life with Lemons, Oranges and a Rose* (below) is a milestone in both the artist's oeuvre and the history of the genre. Besides its sheer beauty, it is Zurbarán's only signed and dated still life. Resting on a brown tabletop against a velvety black background is a basket brimming with oranges and crowned with orange blossoms; at right, a lustrous silver dish displays a pink rose and a white two-handled cup filled with water. A second silver plate holds four citrons, whose thick, bumpy rind distinguishes them from lemons. (The two fruits are often mistaken

for each other, as in the painting's title.) An intense light coming from the viewer's left defines the objects, inducting them into the three-dimensional world while skillfully avoiding illumination of the nebulous space behind them. This penetrating radiance cascades across the polished surface of the table, casting partial reflections of the citrons, basket, and plates. After a recent cleaning in preparation for its travel to the Frick, the objects now project more convincingly, while Zurbarán's signature and the painting's date are more easily discernible on the table's lower edge.

Though the composition may have been designed to be a still life devoid of deeper meaning, the traditional associations of the individual objects encourage a symbolic reading: the citrons are a paschal fruit and

denote faithfulness; the basket of oranges represents virginity; orange blossoms, fecundity; water, purity; and the rose is a symbol of divine love. The image has been construed as an homage to the Virgin; indeed, several of the objects depicted appear in other paintings by Zurbarán in which the Virgin is the central theme. Additionally, the structural division of the composition into three separate units might allude to the Trinity. No documentation exists, however, to confirm that these symbolic associations were intended by Zurbarán or understood as such by his contemporary audience. Moreover, x-radiographs of the painting reveal that Zurbarán originally had included a silver plate of *batatas confitadas*, a popular treat of candied sweet potato. This may indicate that the artist was more concerned, at least



initially, with the physical qualities of the objects than with their symbolic allusions.

Zurbarán's still life was once part of the distinguished collection of Count Alessandro Contini-Bonacossi (1878–1955), and, like all of Contini's artworks, it was to be bequeathed to the Italian nation. Owing to complex negotiations with the count's heirs, however, only a fraction of the legendary collection ultimately came into the possession of the Italian state, and the still life was not part of it. Simon, prompted by rumors that the Louvre was about to acquire the painting, spent an impressive \$2,725,000 for it in 1972, the third highest price paid for an Old Master at the time.

Unlike Zurbarán's still life, Bartolomé Esteban Murillo's *Birth of Saint John the Baptist* (opposite page) is unambiguously religious in its theme. Murillo presents the scene with all the drama of a theatrical production. In the center foreground of the picture sits a middle-aged nurse who supports the baby on her lap while gently drying him following his first bath. One of the three women assisting her grasps a copper washbasin, while a second gazes adoringly at the child and offers a gleaming white cloth. Another servant girl turns toward the father, Zechariah, who gestures at his son. In the background to the right, an exhausted Saint Elizabeth lies in bed, attended by a woman who offers her food. This secondary space is cast in shadow, with only Saint Elizabeth's face, her right hand, the white of the bed sheets, and the rag draped over the servant's left arm catching the muted light. Two ethereal sources illuminate the scene: the saintly child, who radiates an intense brilliance, and a cluster of angels, who

emit a golden glow as they peer down from the heavens at the beatific infant.

Although various events from the life of Saint John the Baptist are recorded in all four of the canonical gospels, only Luke describes the circumstances of his birth. Murillo's scene, with its depiction of the infant's first bath, underscores the Baptist's future vocation. Also, the brilliant, pure white of the towels can be seen as an allusion to the words of Saint John Chrysostom (c. 347–c. 407), who described John's purity as surpassing even the whitest of garments. Murillo situates the intimate scene in a humble setting populated with figures reminiscent of those he would have encountered every day on the streets of his native city, Seville. The artist's talent for relating the most sacrosanct of events in an ordinary language made his works widely appealing.

The Birth of Saint John the Baptist was in England by the early 1800s in the collection of Henry Gally Knight (1786–1846), a poet, author, and member of Parliament. (Before that time, the painting probably had remained in Spain.) Simon purchased it in 1973, a year after The Norton Simon Foundation had acquired Murillo's *Saint Thomas of Villanueva Giving Alms to the Poor* of about 1678.

Norton Winfred Simon's enormous wealth derived from numerous business ventures ranging from the creation of a sheet-metal distribution company to the triumphant revival of Hunt Foods to the eventual formation of Norton Simon Inc., a conglomerate that included Hunt-Wesson Foods, McCall's Publishing, Max Factor cosmetics, and Avis Car Rental. Simon's interests

turned to art in the 1950s, and, in the same strategic manner employed to forge his business empire, he amassed an art collection of great renown. His first acquisitions were Impressionist and Post-Impressionist works by Degas, Renoir, Gauguin, and Cézanne. In the 1960s, he began acquiring Old Masters and modern works, choosing to sell many of his acclaimed French Impressionist paintings at the decade's close. In the 1970s, Simon developed an appreciation for Indian and Southeast Asian art.

Unlike Frick, whose collection was a personal one that he later decided to bequeath to the public, Simon's collection—from its inception—was shaped with the public in mind. So concerned was Simon with the public's assessment of the artworks he acquired that he sought the opinion of scholars, dealers, and even members of his household staff. His desire to make important works of art available to Southern California's community led him to assume a seminal role in the establishment of the Los Angeles County Museum of Art. Additionally, Simon created two foundations, each responsible for acquiring and exhibiting his art collection as part of his mission to engender a "museum without walls." Chief among The Norton Simon Foundation's acquisitions was the 1964 purchase of the remainder of Duveen Brothers' New York inventory, a significant cache that included Old Master paintings, Italian marbles, furniture, tapestries, its library, and even the New York City townhouse in which it all was housed. Having assumed management of the financially troubled Pasadena Museum of Modern Art in the early 1970s, Simon reached an



agreement with the museum's trustees to combine Pasadena's collection with his own, forming the Norton Simon Museum of Art. The new museum opened in 1975 and today consists of a collection of Western and Asian art spanning more than two thousand years and including paintings, sculpture, works on paper, and photography. The Frick Collection is grateful to the Norton Simon Museum for allowing five of its masterpieces to leave their West Coast home temporarily so that they can be shared with our visitors.
—Margaret Iacono, Assistant Curator

Masterpieces of European Painting from the Norton Simon Museum is organized by Colin B. Bailey, Associate Director and Peter Jay Sharp Chief Curator of The Frick Collection, and Carol Togneri, Chief Curator of the Norton Simon Museum, with the assistance of Margaret Iacono, Assistant Curator of The Frick Collection. Principal funding for the exhibition is provided by Melvin R. Seiden in honor of Colin B. Bailey. Major corporate support is provided by Fiduciary Trust Company International. Additional support is generously provided by the Thaw Charitable

Trust, Mr. and Mrs. John P. Birkelund, and an indemnity from the Federal Council on the Arts and the Humanities.

A fully illustrated catalogue accompanies the exhibition. It contains a comprehensive essay on Norton Simon's collection by Sara Campbell, Senior Curator at the Norton Simon Museum, as well as detailed entries by Margaret Iacono on the five paintings on loan.

ABOVE:
Bartolomé Esteban Murillo (1617–1682),
The Birth of Saint John the Baptist, c. 1660,
oil on canvas, The Norton Simon Foundation

Gabriel de Saint-Aubin's *Private Academy*

A young draftsman, elegantly dressed in a red jacket with wide cuffs and silver buckles on his shoes, sits with his board and paper resting on his knees. He is absorbed in drawing a languorously posed model, the heel of whose slipper peeks out from under the daybed on which she reclines and whose dress lies discarded in a heap on the stool nearby. The apprentice artist is studying the female nude from life—her head can be seen on the upper right of his sheet of paper—and his double-sided chalk holder confirms the importance of drawing in his curriculum. He is engaged in one of the fundamental exercises in the training of a history painter, an artist who creates narratives from religion, mythology, and history and whose progress through the ranks of Paris's Royal Academy of Painting and Sculpture will be long and arduous. Judging from his youthful appearance, he is at a very early stage in his training. The tools of his profession, out of reach for the present, are posed somewhat precariously on the mantelpiece. We can see the absent teacher's palette, paintbrushes, cloth, and mahlstick, which have been set aside, perhaps having been used in the making of the large decorative canvas that is propped against the easel at left.

The student is working from one of his master's models, a worldly odalisque-cum-Diana, whose symbol, the crescent moon, can be seen in white on the back of the daybed. Her services would have been both prized and expensive, since female models

were not allowed to pose in the Academy's classrooms and had to be hired privately by successful painters who could afford to do so. (François Boucher, as an example, is known to have used the daughter of a gilder as his model and to have maintained the strictest propriety when she posed for his students in his studio in the Louvre.) Saint-Aubin's young draftsman is also surrounded by paintings of various sizes and in various states of completion. The room is full of work: from the framed pictures on the wall to the decorative canvas of mostly sky to the vertical canvas, face to the wall, whose stretcher can be glimpsed at far left. Although small, the room is well furnished, and it is clear that the proprietor is a man of taste and learning, as well as of some means. Reflected in the pier glass above the fireplace is a bookcase filled with bound volumes; to the right is a cord and tassel, attached to the bell that is used to summon a servant.

This splendid cabinet picture by Gabriel de Saint-Aubin, *The Private Academy* (opposite page), was generously given to The Frick Collection last September by Irene Roosevelt Aitken and is the only painting by the artist in a public collection in New York. Along with recent acquisitions of works by Jean-Antoine Watteau and Jean-Étienne Liotard, it extends the Frick's representation of the major French artists of the ancien régime.

Saint-Aubin was born in Paris in 1724 into a dynasty associated with the luxury trades. His elder brother, Charles-Germain (1721–1786), was Paris's most successful embroiderer to the king, and a younger brother, Augustin (1736–1807), was among the best engravers of his time of vignettes

and book illustrations. Like many future members of the Royal Academy of Painting and Sculpture, Gabriel worked as an apprentice, learning the rudiments of his trade in the studio of an obscure master who specialized in set design. He followed courses at the Academy itself, where he won student prizes for drawing in 1750, and supported himself as a draftsman for the print and book trade, producing figures for festival designs and architectural plates and illustrations for manuscript texts. In 1747 he was given a teaching post in Jacques-François Blondel's recently established École des Arts, a school for architects, where he taught drawing three afternoons a week for more than a decade.

While teaching, Saint-Aubin competed for the Academy's Grand Prix, which enabled aspiring history painters to spend four years at the French Academy in Rome. Endorsed by Boucher and the genre painter Étienne Jaurat, he was a finalist three times—in 1752, 1753, and 1754—losing on one occasion to Jean-Honoré Fragonard. Frustrated by his failure to be recognized by the Academy, he withdrew from its arena. He continued to teach for Blondel and established himself primarily as a draftsman, one whose humanity, virtuosity, and celebratory enthusiasm would establish his reputation during his life.

Saint-Aubin continued to paint genre scenes and events from ancient and modern history, but his main production was drawing: designs for prints and illustrations for books; portraits and scenes of everyday life; and views of buildings and public entertainments in Paris. Between 1767 and 1779, he filled the margins of sales catalogues and the biannual Salon handbooks with illustrations

OPPOSITE PAGE:

Gabriel de Saint-Aubin (1724–1780),
The Private Academy, c. 1755, oil on panel,
The Frick Collection, gift of Irene Roosevelt Aitken



MICHAEL BODIN

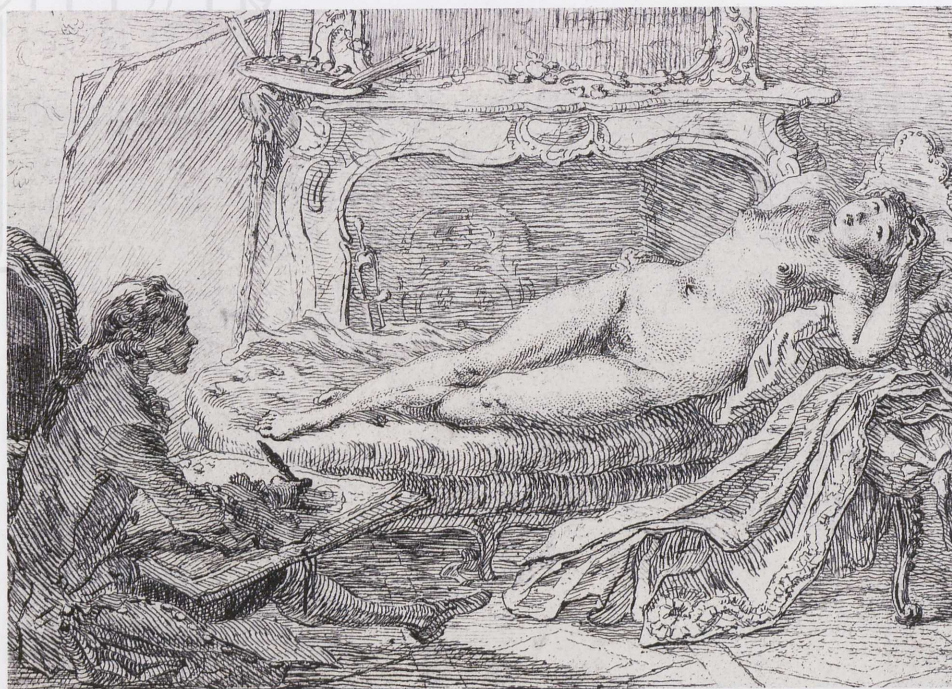
of the works of art described therein, creating a visual record of countless paintings and sculptures (both contemporary art and Old Masters) that has been hailed as a phenomenon unique in the history of art.

Eccentric, learned, and compulsive, Saint-Aubin gained a reputation during his lifetime for drawing “at all times and in all places.” His friend the painter Jean-Baptiste Greuze described his production as “priapic,” and Charles-Germain joked that his brother had made more than one hundred thousand sketches. (The catalogue raisonné of Saint-Aubin’s work, published in 1929, lists around twelve hundred items.) Charles-Germain recalled an Easter service at the cathedral of Notre-Dame, when Gabriel began sketching the celebrated preacher whom everyone had

come to hear. All those around him began to watch the artist at work, until the priest was obliged to interrupt his sermon and address the congregation. “When your eyes have been satisfied,” he intoned, “I trust that you will lend me your ears.”

Although Saint-Aubin operated outside the precincts of the Royal Academy (he never presented himself for membership and therefore was ineligible to exhibit at its Salon), he admired the institution’s principal artists and retained the greatest respect for its values and achievements. His *Private Academy*, while picturing the road not taken (as it were), is also the most affectionate of tributes, as well as being his most often reprised composition. The subject may have first been worked out in an etching

(page 10, top); its parallel hatching lines contained within the outlines of the forms they describe are similar stylistically to other etchings made by Saint-Aubin during the 1750s. While ostensibly showing the same scene, it is important to note that the etching does not reproduce the painting faithfully, which suggests that it might have been executed before the painting rather than after it, as one might expect. It compresses the composition somewhat and eliminates both the curvilinear decorative painting at left and the works hanging on the wall behind the reclining model at right. Both painting and etching evoke a moderately stylish interior of the mid-1750s. The curving forms of the fireplace and the scalloped upper edge of the painting at left are typical of the rococo



TOP:

Saint-Aubin, *The Private Academy*, c. 1750–55, etching, Bibliothèque Nationale de France, Département des Estampes et de la Photographie, Paris

BOTTOM:

François Boucher (1703–1770), *Sleeping Diana*, 1740s, red and white chalk on paper, École Nationale Supérieure des Beaux-Arts, Paris

OPPOSITE PAGE:

Saint-Aubin's *Private Academy* shown in its carved, gilded frame. The painting acquired the frame, which bears the crest and motto of Madame du Barry, sometime after 1890.

at bottom, left. Indeed, *The Private Academy* abounds in references to the formation of a history painter trained in Boucher's studio. Saint-Aubin came under Boucher's tutelage as a student of the Royal Academy and would retain an admiration for him throughout his career. The Odalisque-Diana is the type of female nude associated with Boucher's mythologies; the elegant interior with a lady on her daybed was a theme of Boucher's genre production. Saint-Aubin's confident adolescent student also evokes Boucher's portrayal of the childlike artist at his easel, painting from life in a closed room, a trope relating to the freshness and unsullied nature of the artist's vision that Boucher had introduced into his work in the 1730s.

Saint-Aubin's *Private Academy* can also be compared to some of Jean-Baptiste-Siméon Chardin's finest genre paintings of the 1730s, in which the student draftsman is shown laboring in the studio, hunched over his board, copying the male nude (but from a drawing rather than from a living model). More confident than Chardin's poorly dressed apprentices, Saint-Aubin's red-cheeked draftsman seems not at all cowed by the brazen nudity that confronts him. Yet he, too, seems to have reached the crucial moment described by Chardin in old age (and reported by Diderot), when "having spent entire days and even nights, by lamplight, in front of an immobile, inanimate nature, we are presented with living nature and suddenly the work of the preceding years seems reduced to naught." Chardin was here lamenting that the traditional training of copying from plaster casts and engravings, a staple of the Academy's curriculum, did not

style as it had evolved by midcentury, and the large cuffs of the boy's jacket were also fashionable during that decade.

In her entry on this etching for the catalogue of the exhibition *Gabriel de Saint-Aubin* (1724–1780), organized by The Frick Collection and the Musée du Louvre in 2007–8, Perrin Stein pointed out the resemblance between Saint-Aubin's model and the artful nudes of François Boucher, such as the one portrayed in the drawing illustrated

prepare the young artist to paint from life: “The eye must be taught to look at nature; and many are those who have never seen it and never will.” Saint-Aubin’s protagonist approaches “nature” directly, in a light-filled room, preparing his mythological subject in the proper manner. It is ironic that this would be a genre that Saint-Aubin himself never mastered in his maturity.

Two other versions of *The Private Academy*, dating also to the 1750s, are known: one in a private collection and the other in the Musées de Strasbourg. While the Frick composition is painted on panel, the replicas are on canvas and show changes in the accessories represented. All three were brought together for the first time at the Louvre in May 2008, and it was generally agreed that all three are autograph, though of differing states of preservation. Saint-Aubin would return to the subject for a fourth time in 1776, in a fine watercolor and chalk drawing signed and dated that year (and today in a private collection). Although the later composition is the same in its essentials, every element has been updated, from the fireplace mantel and mirror (which display the clean, rectilinear lines favored in the 1770s) to the chair and daybed, the legs of which are straight rather than cabriole in form. Even the artist seated in the corner is older, as Perrin Stein has noted, and his cuffs are narrower, in accordance with the style of the day.

The Frick’s *Private Academy* was the only painting by the artist to have appeared on the art market during Saint-Aubin’s lifetime: it was part of a large sale, consigned by various owners, which took place in February 1777.



MICHAEL BODYCOMB

(Frustratingly, we do not know who consigned it.) The painting is next mentioned in the journal of Edmond de Goncourt, the novelist and art historian who, in 1859, published the first monograph on Saint-Aubin and is credited with the artist’s rediscovery. In a diary entry dated October 29, 1890, Goncourt recorded a conversation with the collector Gustave Dreyfus, who had recently asked him to authenticate the little panel, then in the possession of Émile Ricard (1820–1912), brother of the portraitist Louis-Gustave Ricard. Thanks to Goncourt’s authentication, Ricard was able to sell the painting for 4,000 francs to the fashion designer Jacques Doucet (1853–1929). “My goodness,” Goncourt wrote. “Fifty years ago it would have sold for between 40 and 80 francs.”

Doucet later became a passionate advocate of modern art, acquiring in 1924 Picasso’s *Demoiselles d’Avignon* directly from the artist’s studio. (It is now in The Museum

of Modern Art, New York.) His first love, however, had been eighteenth-century furniture and painting. (He also owned Watteau’s *Portal of Valenciennes*, which entered The Frick Collection in 1991.) Sometime after acquiring *The Private Academy* in 1890, Doucet added its distinctive frame bearing Madame du Barry’s crest and motto, “Boutez en avant” (Forge Ahead), leading earlier scholars to assume that the painting had once been part of her collection. Although the Comtesse du Barry is not known to have owned a work by Saint-Aubin, she did commission (and return) Fragonard’s *Progress of Love*, which was acquired by Henry Clay Frick in 1915. It seems fitting, then, that Saint-Aubin’s tiny masterpiece has entered a collection with exemplary holdings of paintings not only by Boucher, Chardin, Greuze, and Watteau, but also by Fragonard. —Colin B. Bailey, Associate Director and Peter Jay Sharp Chief Curator

Nicolas Poussin's

Hannibal Crossing the Alps

Nicolas Poussin's novel renderings of subjects from mythology, ancient history, and the Bible—produced over the course of a career spent almost entirely in Rome—secured his reputation as a painter of extraordinary erudition and earned him a place of honor in the canon of French art. Twenty-nine years of age and a relatively inexperienced artist when he arrived in Italy in 1624, Poussin established his name and trade largely through the patronage of Cassiano dal Pozzo, a collector, antiquarian, and the secretary to Cardinal Francesco Barberini. Dal Pozzo introduced the artist to members of his intellectual circle, whose interests in the classical and natural worlds are reflected in Poussin's oeuvre. Among the numerous works by the artist that dal Pozzo would come to own is *Hannibal Crossing the Alps* (opposite), a picture rather astonishing in its defiant focus on the enormous elephant ridden by the young Carthaginian general. This painting, not widely known to modern scholars until 1961 and never before exhibited in New York, is now on extended loan from a private collection.

The painting, made by Poussin during his first few years in Rome, depicts an event from the Punic Wars, which were fought over the course of a century between the Roman Republic and the Carthaginian Empire. At the outset of the Second Punic War, in 218 B.C., Hannibal led his army across the Alps to invade Italy. Although successful in making the perilous journey and in the battles that immediately followed, Hannibal was ultimately defeated in 202 B.C. Rome's victory brought an end to Carthage as a great power, laying the foundation for

the eventual establishment of the Roman Empire. In the account of the war written by Livy, the historian describes in animated prose the Carthaginians' harrowing Alpine trek. The historic episode, vivid though it is, was not frequently depicted. It was, however, represented in one of a cycle of four early sixteenth-century frescoes in the Palazzo dei Conservatori, the seat of civic administration in Rome during Poussin's time. The work, which Poussin is quite likely to have seen, illustrates Hannibal's triumphant entry on an elephant into Roman territory.

For his painting, Poussin draws from two passages of Livy's text. The first recounts Hannibal's rousing address to his reluctant soldiers at the outset of the journey, represented in Poussin's canvas by the general's arm, raised in the rhetorical gesture of speech. The second describes the moment the troops reach the foothills of the Alps and pause to negotiate their advance. This is brought to life by Poussin in the apprehensive glances exchanged by the soldiers as they begin to comprehend the dangerous climb ahead. The sense of halted progress is underscored by the man at the right of the canvas, who kneels to draw water from a puddle. Poussin used this motif in landscape paintings with travelers at rest, though its inclusion in this military scene is quite unexpected. It is also curious that Poussin omits the snowcapped summits described by Livy. The landscape—with its earthen brown hues and unfrozen water—is not distinctly Alpine. Only the icy blue patch of sky and Hannibal's windblown cape hint at the glacial cold, while the rhythmic reflections on the soldier's armor suggest the rapid

passing of the clouds over what appears to be a setting sun.

Poussin designed his composition around the elephant, which inspired in him a spirited painterly performance. Energetically blending lighter shades of gray into the still-wet dark underlayer of paint, the artist gives form to the animal's massive body and describes its rough hide. He drags his brush in long, curving strokes to suggest loose skin on the front leg, and, with shorter horizontal dabs, conveys the dry, wrinkly texture of the hind legs. Although Poussin misses the mark of zoological accuracy, particularly in his depiction of the pachyderm's haunch-like hind legs and curved spine, he successfully captures the visceral impact of a living, breathing elephant—quite unlike the stiff creature depicted in the Palazzo dei Conservatori fresco. Poussin's chief interest in the elephant is further supported by an undated letter to Cassiano dal Pozzo, in which the artist refers to his picture, then in progress, as “the elephant with a Hannibal on top.” Familiar with dal Pozzo's interest in flora and fauna as well as antiquities, the artist sought to paint a perfect picture for his patron, one that combined his scholarly interests in ancient history and the natural sciences. Dal Pozzo purchased the work (although the year remains unknown), and the painting descended through his family for generations.

During the 1620s and 1630s, the occasional appearance of live elephants in cities in Italy and in France stimulated an already existing and quite long-standing fascination with the species. It is not known whether Poussin had seen a live elephant



when he painted *Hannibal Crossing the Alps*. His anatomical errors suggest that, if he had, his memory of it was vague and probably had to be augmented by written and visual sources. Coins, book illustrations, prints, and drawings from various periods would have offered him a range of models of varying degrees of accuracy. Poussin seems to have followed examples that depict elephants with a pronounced bend in their hind legs, probably believing that those sources were the more reliable. Aiming for naturalistic representation and perhaps wishing to combat a persistent misconception that elephants do not have joints in their legs, he gave his elephant fully articulated haunches and consequently erred considerably.

In this painting, Poussin's bestowal of pride of place on the elephant may have additional implications. The aforementioned fresco cycle in the Palazzo dei Conservatori situates the scene of Hannibal's triumphant entry in relation to other events from the Punic Wars that more directly celebrate ancient Rome. Poussin instead chose to represent Hannibal's feat of bravery in isolation. To solve the consequent problem of creating a work that glorifies an adversary of Rome, he devises a clever pictorial tactic: the parallel gestures of Hannibal's uplifted arm and the elephant's raised trunk suggest that while the general makes his speech, the elephant trumpets—and renders the man's words inaudible. Hannibal, heroically attired though he may be, cedes his role as protagonist to the far

mightier animal. The elephant as an image of triumph had, in fact, been appropriated by ancient Rome to symbolize the power of its own leaders, among them Julius Caesar. Thus Poussin makes the elephant, already part of the iconography of Rome, the fitting hero of his picture. For the artist and his patron, however, the elephant's heroism is to be found foremost in the sheer size and strength with which it is endowed by nature. Poussin leads the viewer's attention from the elephant to the story behind its representation and back again, rewarding patient consideration with an intellectually and visually satisfying conceit.—Joanna Sheers, Curatorial Assistant

ABOVE:

Nicolas Poussin (1594–1665), *Hannibal Crossing the Alps*, c. 1625–27, oil on canvas, private collection

Great Bustard

from the Arnhold Collection of Meissen Porcelain

Visitors to The Frick Collection will discover in a niche of the Garden Court an elegant white bird (right) made at the famed Meissen manufactory near Dresden almost three centuries ago. Part of last year's special exhibition *The Arnhold Collection of Meissen Porcelain, 1710–50*, this impressive example of eighteenth-century decorative arts has been generously placed on long-term loan by Henry Arnhold.

The *Great Bustard* was made for Augustus II (1670–1733), elector of Saxony and king of Poland and the founder of the royal porcelain manufactory at Meissen. It was created to adorn the king's Japanese Palace, which still stands today on the banks of the Elbe River in Dresden. Besides providing a perfect setting for court festivities, this exotic castle served as the backdrop for the king's extensive collection of Chinese, Japanese, and Meissen porcelain. The *Great Bustard* was not the only porcelain animal created for the palace. According to a 1736 inventory, 478 animals in porcelain were produced for display in a long gallery that each visitor passed through before being received by the king. This extraordinary porcelain menagerie was conceived to complement the zoo of live animals and stuffed specimens kept by Augustus II at two palaces nearby. During the Baroque age, animals were often used as allegories of human attributes. At Dresden, the live animals owned by the king were intended to demonstrate his power, while the stuffed examples showed his scientific knowledge



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and the porcelain figures his culture and taste. Each royal menagerie housed mammals and birds of various kinds: domestic animals, wild animals, and exotic creatures such as leopards and monkeys.

If the porcelain animals of Augustus II demonstrated his refinement, they also proved technically challenging for the twenty-year-old royal manufactory. Most of the animals made were life-size, and their large scale posed difficulties for the factory's craftsmen, who prepared the porcelain formula and glaze. In 1730, when the project was initiated, Meissen had produced only a few large pieces and had little experience with figural sculptures. Moreover, no large porcelain figures comparable to these had ever been made anywhere before. A new kind of porcelain paste had to be developed that was strong

enough not to collapse under its own weight or develop serious cracks during firing. After long months of experimentation, a suitable formula was discovered and large figures finally could be produced. Most bear fire cracks, however, including the *Great Bustard*.

The model for the *Great Bustard* was designed by Johann Gottlieb Kirchner, Meissen's chief modeler in the early 1730s. The figure represents an *Otis tarda*, a very large bird native to southern and central Europe and temperate Asia. Kirchner based his design on a print, although great bustards probably were kept in one of the king's menageries. Kirchner depicted the bird preening its feathers, its neck gracefully bent back over its wing. This positioning decreased the bird's overall height, thereby reducing the possibility of damage during firing. The bird is supported by a tree trunk covered with oak leaves, acorns, tree mushrooms, and water snails that represent its natural habitat. Although today the *Great Bustard* is white, it was not always so. Augustus II had expressly requested that his animal figures be painted in natural colors. Unfortunately, the oil paint used to decorate the porcelain surface flaked away over time and was therefore removed.

The Arnhold bird is extremely rare, one of only five or possibly six *Great Bustards* made by Meissen. Created to adorn a palace and reflect the ambition of a king, it stands today in the Garden Court as a superb example of the technical accomplishment and extraordinary originality achieved by the Meissen manufactory during the first half of the eighteenth century.—Charlotte Vignon, Andrew W. Mellon Curatorial Fellow

ABOVE:
Great Bustard, hard-paste porcelain, 1732, modeled by Johann Gottlieb Kirchner (1706–after 1737), collection of Henry Arnhold

The Frick Appoints New Head of Education

Rika Burnham

Last March, Rika Burnham joined the curatorial department as Head of Education. Her mission is to extend, deepen, and renew the Frick's educational offerings, while maintaining a focus on the masterpieces of the permanent collection and on the uniquely contemplative experience that the museum's intimate and tranquil galleries make possible. A prominent practitioner and theoretician of museum education in the United States, Burnham has inaugurated several new programs since her arrival, including a series of weekend gallery talks, in-depth seminars, and docent-led introductions to the Collection. Courses for middle-school and high-school students are now being offered on the weekends, and school-group tours continue to be conducted during the week.

One of Burnham's top priorities was to expand the Frick's offerings for working adults. Too often, she believes, museums schedule adult programs only on weekdays, making it nearly impossible for those with nine-to-five jobs to participate. Burnham has designed *Gallery Conversations* and *Art Dialogues* to fill this gap. While she would never deny the value of the solitary visitor's stroll through the galleries, she is a passionate advocate for group visits. "For many years," she notes, "my teaching practice has been dedicated to the conviction that groups of visitors—when guided by a knowledgeable, trained museum educator to focus their observant eyes on great artworks—can share experiences of unique depth and intensity."

Burnham has also launched initiatives for museum professionals and volunteers. In October, the Frick received support from the Samuel H. Kress Foundation to establish

a part-time fellowship in museum teaching and to inaugurate an annual lecture series on museum education. It is Burnham's intention that the lectures—to be presented by educators, scholars in the field of art education, museum directors, and curators—will facilitate dialogue within the wider arts community and lead to both theoretical and practical solutions to current issues in the field. (The first Samuel H. Kress Foundation Lecture in Museum Education will be presented on March 20; see page 32 for details.) The Kress fellowship will enable promising museum educators to devote intensive study to the art of gallery instruction in both theory and practice, thereby helping to build the next generation of gallery teachers.

To assist her in fulfilling her mission, Burnham has added two staff members,

Jennie Coyne and Adrienne Lei, to the department. With Chari LeMasters, Chair of Docents, they are working to expand and renew the Frick's docent program.

Before joining the Frick staff, Burnham was an Associate Museum Educator at The Metropolitan Museum of Art, where she instructed students, docents, teachers, and adult visitors for more than two decades. A past Getty Museum Scholar, she is well known in the museum world for her belief in and emphasis on gallery teaching. "Many museum educators eventually become administrators and then rarely, if ever, spend time with the public in the galleries," she says. "I cherish my time spent with visitors, looking at and discussing great works of art together." Burnham continues to be a guest lecturer for art museums across the country, a lecturer at Teachers College, Columbia University, and a project director of the Teaching Institute in Museum Education at the School of the Art Institute of Chicago.

The expansion of the Frick's educational programs reflects Burnham's unwavering commitment to finding innovative ways to serve what she describes as the "diverse but convergent interests" of the general public, students, visiting scholars, and curators. "I am always exploring new ways to illuminate the permanent collection," she says. "It's a wonderful challenge to create possibilities of engagement that will keep the Frick's great works of art alive in the minds of this and succeeding generations of art lovers."

—Rebecca Brooke, Editor

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LEFT:
Rika Burnham, the Frick's Head of Education

Autumn Dinner

Honors Countess Giulia Maria Mozzoni Crespi



PHOTOGRAPHS BY CHRISTINE A. BUTLER AND ALAN KLEIN

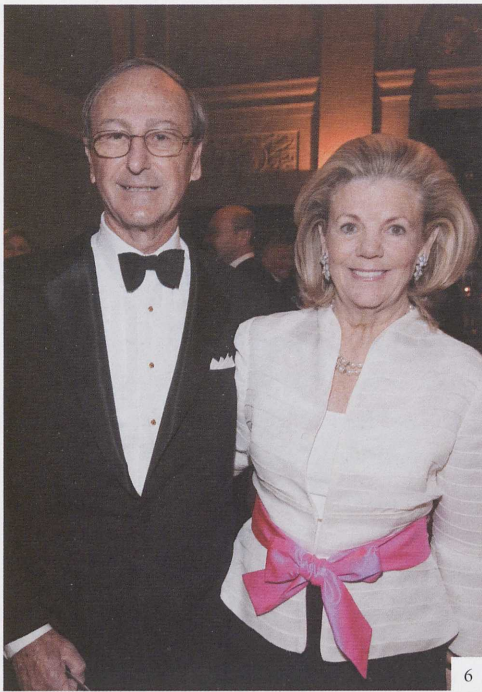


The Autumn Dinner, on October 20, brought together nearly three hundred friends of The Frick Collection to pay tribute to Countess Giulia Maria Mozzoni Crespi, the founder and president of Fondo per l'Ambiente Italiano (FAI), an organization dedicated to the preservation of historically important architectural sites in Italy. The annual black-tie benefit—always the highlight of the Frick's social and fundraising calendar—raised more than \$1 million to support a full range of programs at both the Collection and the Library. Ambassador

Daniele Bodini, Donna Josey Chapman, and Pilar Crespi Robert served as the evening's co-chairmen. Following cocktails and dinner, Director Anne L. Poulet presented Luca Crespi with a silver tray, donated by Tiffany & Company, to honor the important and inspirational work done by his mother, Countess Crespi, whom he represented for the evening.

For information about the Autumn Dinner or other special events at The Frick Collection, including the upcoming Young Fellows Ball on February 26, please contact Colleen Tierney at (212) 547-0705.





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1. Luca Crespi, Anne Poulet, and Steve Schwarzman 2. Dorothy Kosinski, Lady Lully Gibbons, and Lord David Gibbons 3. Marlene Hess, Jean-Marie Eveillard, and Christine Schwarzman 4. Giancarla and Luciano Berti with Bona Frescobaldi 5. Luca Crespi, Pilar Crespi Robert, and Anne Poulet 6. Marvin and Mary Davidson 7. Dinner in the West Gallery 8. Senator Bob Kerrey, Sarah Paley, and Walter Eberstadt 9. Adrienne Vittadini, Geoffrey Hogue, and Nancy Novogrod 10. Whitney Lancaster, Alexia Leuschen, and John Lancaster 11. Jacquie Garrett and William Nitze 12. Peter Heydon and Stephanie French

Gifts and Grants

We deeply appreciate the generosity of the individuals, foundations, and corporations that made substantial contributions to The Frick Collection during the past fiscal year, July 1, 2007, to June 30, 2008. These gifts and grants provided vitally needed general operating funds as well as support for a range of projects, including special exhibitions and publications, the education program, Library acquisitions, conservation equipment and materials, and services to scholars. We are most grateful to our supporters for their help in funding these important programs and services.

To read about the Frick's many activities and accomplishments of the past fiscal year, please see the complete Annual Report, which is posted online at www.frick.org.

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June 30, 2008, and 2007

	2008	2007
<i>Assets</i>		
Cash and cash equivalents	\$ 1,598,364	\$ 4,137,218
Contributions receivable	3,865,444	3,287,537
Due from broker for securities sold	728,573	631,744
Prepaid pension costs	694,274	1,273,334
Inventory	701,384	831,646
Other prepaid expenses, receivables, and other assets	1,013,607	1,062,067
Investments in real estate, at cost	3,033,855	2,661,298
Investments in securities	248,047,092	271,134,070
Property and equipment, net	18,222,171	17,808,244
Total assets	\$ 277,904,764	\$ 302,827,158
<i>Liabilities and net assets</i>		
Accounts payable and accrued expenses	1,993,944	2,244,644
Accrued postretirement health and other benefits	4,725,500	4,555,000
Total liabilities	6,719,444	6,799,644
Net assets		
Unrestricted	231,841,324	257,369,644
Temporarily restricted	5,273,253	7,052,871
Permanently restricted	34,070,744	31,604,999
Total net assets	271,185,320	296,027,514
Total liabilities and net assets	\$ 277,904,764	\$ 302,827,158

Note 1

For purposes of brevity, the June 30, 2008, financial information presented herein is excerpted from our audited financial statements as prepared by the independent accounting firm of O'Connor Davies Munns & Dobbins, LLP, which rendered an unqualified opinion as to those statements' conformance with generally accepted accounting principles. This excerpted information does not include the Statement of Cash Flows or the footnotes, which are integral to a full presentation of the Collection's financial position. A complete report of the independent auditors is available by writing to the development office of The Frick Collection.

Note 2: Measure of Operations

Operations include all revenues and expenses that are an integral part of programs and supporting activities. The measure of operations includes investment income equal to the 4.25% spending rate (see Note 3) and excludes investment return in excess of, or less than, the spending rate. The measure of operations also excludes permanently restricted contributions; purchase and sale of Collection items; unsolicited, unrestricted contributions of \$50,000 or more, which are board designated for long-term investment as funds functioning as endowment; depreciation of fixed assets; and releases of net assets from restrictions related to non-operating items.

Note 3: Spending Rate

The Collection manages its pooled investments on a total return basis. To preserve the investments' long-term purchasing power, the Collection makes available to be spent each year a percentage of the investment portfolio's average market value for the twelve quarters ending the March prior to the beginning of the fiscal year, net of applicable investment and custodial fees. The spending rate was 4.25% for fiscal years 2008 and 2007.

Statement of Activities

June 30, 2008 (with comparative totals for the year ended June 30, 2007)

	Unrestricted			Temporarily Restricted	Permanently Restricted	Total	
	General	Board Designated	Total			2008	2007
Operating support and revenues							
Net investment return: 4.25% spending policy	\$ 10,002,582	\$ —	\$ 10,002,582	\$ —	\$ —	\$ 10,002,582	\$ 9,458,642
Other interest income	(23,891)	15,563	(8,328)	81,228		72,900	205,750
Contributions	3,628,867		3,628,867	2,362,552		5,991,419	4,625,019
Admission fees	2,681,745		2,681,745			2,681,745	2,588,892
Membership	1,638,564		1,638,564			1,638,564	1,882,592
Bookstore sales and miscellaneous	1,345,725		1,345,725			1,345,725	1,214,946
	19,273,592	15,563	19,289,155	2,443,780	—	21,732,935	19,975,841
Net assets released from restrictions	2,672,301		2,672,301	(2,672,301)		—	—
Total operating support and revenues	21,945,893	15,563	21,961,456	(228,521)	—	21,732,935	19,975,841
Operating expenses							
<i>Museum programs</i>							
Operations	5,097,824		5,097,824			5,097,824	4,870,668
Special exhibitions, concerts, and lectures	2,120,118		2,120,118			2,120,118	1,360,406
Bookstore, including cost of sales	1,274,695		1,274,695			1,274,695	1,121,942
Total museum programs	8,492,637		8,492,637		—	8,492,637	7,353,016
<i>Library programs</i>							
Operations	3,613,599		3,613,599			3,613,599	3,379,621
Special programs	764,466		764,466			764,466	408,002
Total library programs	4,378,065		4,378,065		—	4,378,065	3,787,623
Total programs	12,870,702		12,870,702		—	12,870,702	11,140,639
<i>Supporting services</i>							
General and administrative	6,440,409		6,440,409			6,440,409	6,200,878
Fundraising	1,557,612		1,557,612			1,557,612	1,457,897
Total supporting services	7,998,021		7,998,021		—	7,998,021	7,658,775
Total operating expenses	20,868,723		20,868,723		—	20,868,723	18,799,414
Excess (deficiency) of operating support and revenues over operating expenses	1,077,170	15,563	1,092,733	(228,521)	—	864,212	1,176,427
Non-operating changes to net assets							
Contributions					2,465,745	2,465,745	5,164,753
Depreciation		(1,387,596)	(1,387,596)			(1,387,596)	(1,172,681)
Acquisition of Collection items	(55,639)		(55,639)			(55,639)	(1,745)
Reduction in commitments							33,000
Net investment return designated for long-term investment		(24,508,672)	(24,508,672)	(730,839)		(25,239,511)	34,191,746
Pension benefit adjustment	(1,489,405)		(1,489,405)			(1,489,405)	
Net assets released from restrictions for investment		820,259	820,259	(820,259)			
Total non-operating expenses	(1,545,044)	(25,076,009)	(26,621,053)	(1,551,098)	2,465,745	(25,706,406)	38,215,073
Change in net assets before adoption of accounting principle	(467,874)	(25,060,446)	(25,528,320)	(1,779,619)	2,465,745	(24,842,194)	39,391,500
Change due to effect of adoption of accounting principle		—	—			—	1,983,654
Change in net assets	(467,874)	(25,060,446)	(25,528,320)	(1,779,619)	2,465,745	(24,842,194)	41,375,154
Net assets							
Beginning of year	\$ 7,683,172	\$ 249,686,472	\$ 257,369,644	\$ 7,052,871	\$ 31,604,999	\$ 296,027,514	\$ 254,652,360
End of year	\$ 7,215,298	\$ 224,626,026	\$ 231,841,324	\$ 5,273,252	\$ 34,070,744	\$ 271,185,320	\$ 296,027,514

CALENDAR

LECTURES Lectures are open to the public without charge one hour before the event. To read descriptions of the lectures, please visit our Web site at www.frick.org.

CONCERTS Concert tickets, \$25 each, are available online at www.frick.org, by telephone at (212) 547-0715, and by mail. (Please direct mail requests to the Concert Department and enclose a check payable to The Frick Collection, along with a telephone number.) Children under ten are not admitted. The program can also be heard in the Garden Court, where no tickets are required.

All sales are final; programs, artists, and dates are subject to change.

January

CONCERT Sunday, January 18, at 5:00
Ma'alot Quintet, international wind ensemble: *clarinet, oboe, flute, bassoon, and horn*: Mendelssohn, *Midsummernight's Dream*; Hindemith; Piazzolla

LECTURE Wednesday, January 21, at 6:00
Surveillance as a Narrative Device in the Motion Pictures of the Rufus Corporation
Eve Sussman, film and video artist

This lecture is part of the Artists, Poets, and Writers Lecture Series and is made possible through the generous support of the Drue Heinz Trust.

February

LECTURE Wednesday, February 11, at 6:00
Norton Winfred Simon and the Formation of His Collection
Carol Togneri, Chief Curator, Norton Simon Museum, Pasadena

CONCERT Sunday, February 15, at 5:00
Atrium Quartet in New York debut:

Beethoven, Quartet No. 10 in E-flat Major, Opus 74, "Harp"; Prokofiev, Quartet No. 2 in F Major, Opus 92; Shostakovich, Quartet No. 5 in B-flat Major, Opus 92

March

LECTURE Wednesday, March 4, at 6:00
The Régence Picture Frame and Its Afterlife
Nicholas Penny, Director of the National Gallery, London
This lecture is made possible by a grant from the U.S. Institute of Museum and Library Services.

LECTURE Wednesday, March 11, at 6:00
The Rocky Road to Paradise: Jacopo Bassano's *Flight into Egypt*
Beverly Louise Brown, independent scholar, London

CONCERT Sunday, March 15, at 5:00
Julian Rachlin, Austrian *violinist and violist*, in New York debut, with Itamar Golan, *piano*: Britten; Dvořák; Shostakovich, *Viola Sonata*, Opus 147; Grieg, *Violin Sonata No. 3* in C Minor, Opus 45

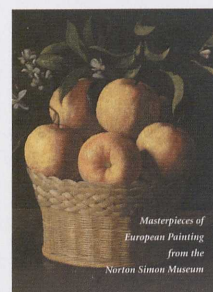
LECTURE Friday, March 20, at 4:30
Trafficking in Truth: Remarks on the Educational Mission of Museums
Philip W. Jackson, David Lee Shillinglaw Distinguished Service Professor in the Departments of Education and Psychology, University of Chicago
Funding for this lecture has been provided by The Samuel H. Kress Foundation.

LECTURE Wednesday, March 25, at 6:00
Rubens's *Holy Women at the Sepulchre*, from the Norton Simon Museum
Peter C. Sutton, The Susan E. Lynch Executive Director, Bruce Museum, Greenwich, Connecticut

MUSEUM SHOP

The Museum Shop offers a wide selection of scholarly and popular books, stationery, prints, and gift items related to the Frick's exhibitions and collections. You can visit the shop during regular Collection hours or purchase items online at www.frick.org.

Members always receive a 10 percent discount on Museum Shop purchases.



Masterpieces of European Painting from the Norton Simon Museum
72 pages
soft cover \$16.95

April

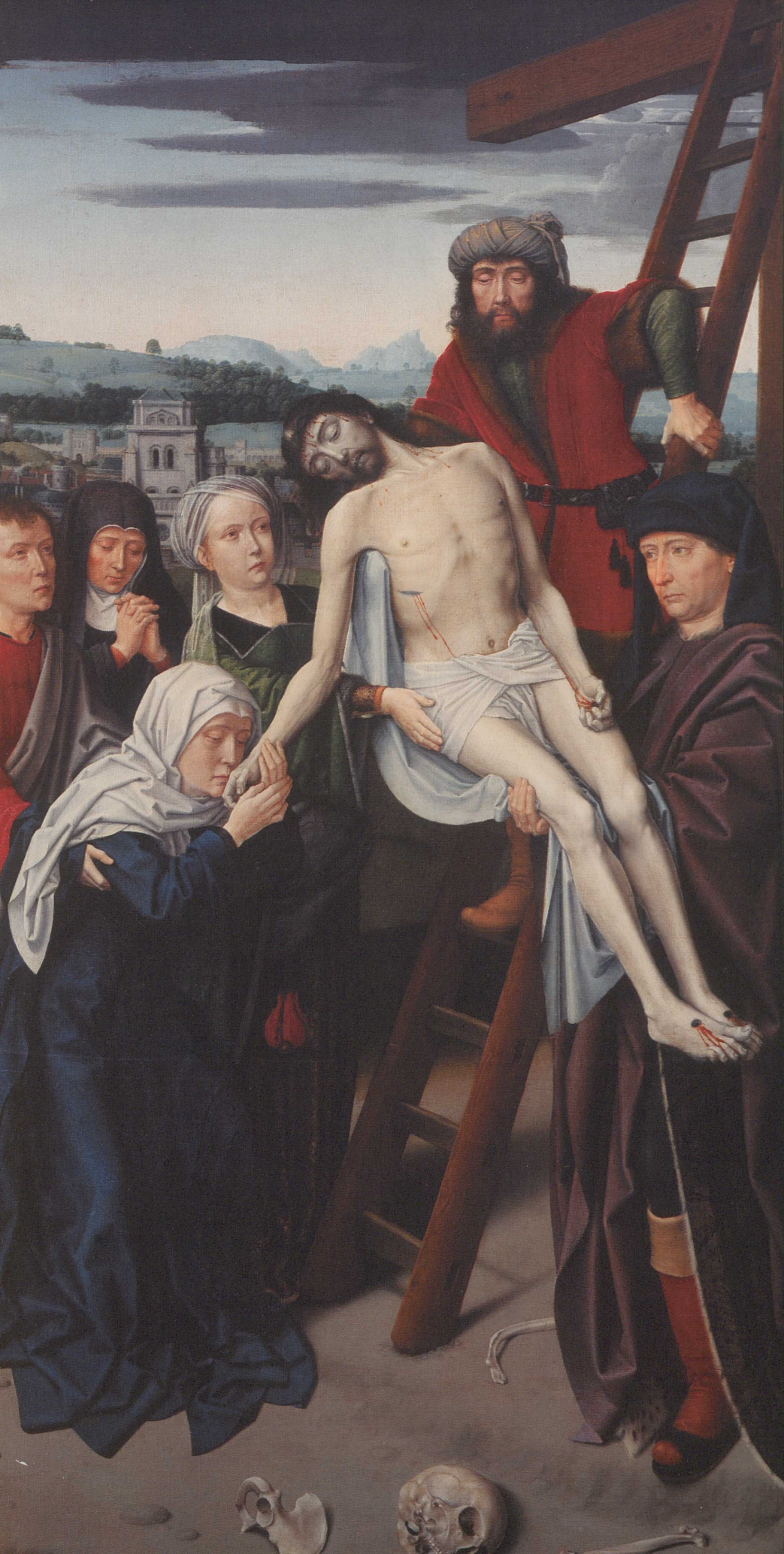
CONCERT Sunday, April 5, at 5:00
Byron Schenkman, *piano*: Haydn, *Sonatas H. XVI: 36 and 52*; Mendelssohn, *Fantasy in F-sharp Minor*, Opus 28

CONCERT Sunday, April 19, at 5:00
Geringas Baryton Trio: *violin, baryton, and cello*: Tomasini; Rossini; Paganini; Haydn, *Trios No. 82 and No. 97*

May

CONCERT Sunday, May 3, at 5:00
Tempesta di Mare: *recorder, theorbo, cello, and soprano*, in New York debut: Stradella, Carissimi, Corelli, Scarlatti, Castello, Ferrari, Kapsperger, Vivaldi

LECTURE Wednesday, May 6, at 6:00
***Still Life with Lemons, Oranges and a Rose*: Zurbarán's Singular Masterpiece and the Genre of the Still Life in Seville**
William Jordan, art historian



The Frick Collection

1 East 70th Street
New York, New York 10021
(212) 288-0700

Collection Hours

10:00 to 6:00 Tuesday through
Saturday; 11:00 to 5:00 Sundays;
closed Mondays and holidays

Admission

Members receive unlimited free
admission to The Frick Collection.
Adults, \$15.00; \$10.00 for seniors;
\$5.00 for students; on Sundays from
11:00 to 1:00, visitors are invited to "pay
what you wish." Children under ten are
not admitted, and those under sixteen
must be accompanied by an adult.

Frick Art Reference Library

10 East 71st Street
New York, New York 10021
(212) 288-8700

Library Hours

10:00 to 5:00 Monday through
Friday; 9:30 to 1:00 Saturdays; closed
Sundays, holiday weekends, Saturdays
in June and July, and during the month
of August. The Library is open to all
researchers free of charge.

Membership

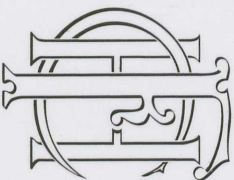
For information regarding your
membership or to give a membership
as a gift, please call the membership
department at (212) 547-0707.

The Museum Shop

The Museum Shop is open during
regular Collection hours. You also may
purchase items online at www.frick.org
or by telephone at (212) 547-6848.

Visit our Web site at www.frick.org.

Gerard David (active 1484-1523),
detail of *The Deposition*, c. 1510-15,
oil on canvas, The Frick Collection



THE FRICK COLLECTION

1 East 70th Street
New York, New York 10021

INFORMATION (212) 288-0700
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UPCOMING SPECIAL EXHIBITIONS

Masterpieces of European Painting from the Norton Simon Museum • February 10 through May 10, 2009
Watteau to Degas: French Drawings from the Frits Lugt Collection • October 6, 2009, to January 10, 2010